Author Index Volume 118

Abley, Mark. *Anonymous, Undated* (verse), 520
Abley, Mark. *In Girona Cathedral,* (verse), 522
Bowling, Tim. *Childhood* (verse), 154–155
Bowling, Tim. *Teaching First-Year University* (verse), 528
Clausen, Christopher. *Slovakian Dreams and the New Europe*, 90–101
Clausen, Christopher. *Universities Today and Tomorrow*, 570–583
Cullis-Suzuki, Sarika (with David Hall). *Beneath Cold Seas* (photography), 528–545
Davies, Joe. *The Leaf Blower* (fiction), 454–463
Day, David. *The Genesis of the Hobbit*, 114–129
Delpech, Thérèse. *Mysterious and Powerful Forces*, 64–69
Diamond, A.J. *Satisfaction in the Mark* (painting), 102–113
Dickenson, Victoria. *Ivan Eyre at the McMichael Sculpture Garden*, 430–443
Eatock, Colin. *Six Canadian Composers You Should Know*, 266–279
Friesen, Eric. *A Pair of Aces*, 130–139
Friesen, Eric. *Carmina Burana: The Big Mac of Classical Music?*, 280–289
Friesen, Eric. *Zen and the Art of Classical Recording*, 444–453
Friesen, Eric. *Vivaldi in Winter*, 517–527
Fulford, Robert. *How It All Comes Out: The Obit Writer Reluctantly Thinks of Death*, 70–79
Fulford, Robert. *H.G. Wells and the Wages of Adultery*, 166–175
Fulford, Robert. *Emperor Julian and the Gods of Homer*, 326–335
Fulford, Robert. *The Artist as Scoundrel*, 486–496
Gerry, Tom. *"I Sing My Sorrow and I Paint My Joy": Joni Mitchell*, 208–221
Grady, Wayne. *Cannibal or The Role of Non-Fiction in Fiction*, 336–347
Graham, Neile. *3 St Ronan's Drive* (verse), 290–291
Guthrie, Hamish. *Bottles* (verse), 292–293
Guthrie, Hamish. *One Summer Morning* (verse), 294–295
Hall, David (with Sarika Cullis-Suzuki). *Beneath Cold Seas* (photography), 528–545
Harrison, Peter. *It Rained in Iqaluit*, 32–43
Karasik, Daniel. *Blind Tongue* (verse), 524
Karasik, Daniel. *On not knowing the grandfather who might've been most like me* (verse), 526–527
Kingwell, Mark. *What Are Intellectuals for? A Modest Proposal in Dialogue Form*, 44–63
Knelman, Joshua. *A Brief History of Art Theft*, 222–233

Author Index Volume 118

Abley, Mark. *Anonymous, Undated* (verse), 520
Abley, Mark. *In Girona Cathedral,* (verse), 522
Bowling, Tim. *Childhood* (verse), 154–155
Bowling, Tim. *Teaching First-Year University* (verse), 528
Clausen, Christopher. *Slovakian Dreams and the New Europe*, 90–101
Clausen, Christopher. *Universities Today and Tomorrow*, 570–583
Cullis-Suzuki, Sarika (with David Hall). *Beneath Cold Seas* (photography), 528–545
Davies, Joe. *The Leaf Blower* (fiction), 454–463
Day, David. *The Genesis of the Hobbit*, 114–129
Delpech, Thérèse. *Mysterious and Powerful Forces*, 64–69
Diamond, A.J. *Satisfaction in the Mark* (painting), 102–113
Dickenson, Victoria. *Ivan Eyre at the McMichael Sculpture Garden*, 430–443
Eatock, Colin. *Six Canadian Composers You Should Know*, 266–279
Friesen, Eric. *A Pair of Aces*, 130–139
Friesen, Eric. *Carmina Burana: The Big Mac of Classical Music?*, 280–289
Friesen, Eric. *Zen and the Art of Classical Recording*, 444–453
Friesen, Eric. *Vivaldi in Winter*, 517–527
Fulford, Robert. *How It All Comes Out: The Obit Writer Reluctantly Thinks of Death*, 70–79
Fulford, Robert. *H.G. Wells and the Wages of Adultery*, 166–175
Fulford, Robert. *Emperor Julian and the Gods of Homer*, 326–335
Fulford, Robert. *The Artist as Scoundrel*, 486–496
Gerry, Tom. *"I Sing My Sorrow and I Paint My Joy": Joni Mitchell*, 208–221
Grady, Wayne. *Cannibal or The Role of Non-Fiction in Fiction*, 336–347
Graham, Neile. *3 St Ronan's Drive* (verse), 290–291
Guthrie, Hamish. *Bottles* (verse), 292–293
Guthrie, Hamish. *One Summer Morning* (verse), 294–295
Hall, David (with Sarika Cullis-Suzuki). *Beneath Cold Seas* (photography), 528–545
Harrison, Peter. *It Rained in Iqaluit*, 32–43
Karasik, Daniel. *Blind Tongue* (verse), 524
Karasik, Daniel. *On not knowing the grandfather who might've been most like me* (verse), 526–527
Kingwell, Mark. *What Are Intellectuals for? A Modest Proposal in Dialogue Form*, 44–63
Knelman, Joshua. *A Brief History of Art Theft*, 222–233

Lalonde, Danny.
Harvest (fiction), 140–149
Lampe, Angela.
Chagall and the Russian Avant-Garde (painting), 598–609
Leroux, Georges.
Wanderer: An Essay on Franz Schubert's Winterreise, 498–515
Lewis, Laurie.
Herald Square, 176–187
Manos, Kenna Creer.
Coda (verse), 156
McMaster, Gerald.
Inuit Modern: Sculpture from the Arctic, 6–15
Michaela, Deborah. *A Rock from Jordan* (verse), 466–467
Milroy, Sarah.
Fred Herzog: Words and Pictures (photography), 244–256
Murray, Joan.
A Treasury of Tom Thomson (painting), 234–243
Neufeldt, Leonard.
Trotsky Explains Lenin to Frida Kahlo (verse), 150–151
Norman, Robert O.
Haiti Child (with his home-made guitar, 2010) (verse), 465
Opp, James.
Picturing Communism: Yousuf Karsh, Canadair, and Cold War Advertising, 584–597
Padhi, Bibhu.
A Time, a Place, a Name (verse), 470–471
Pepper, Kaija.
My Mother, My Dance, 396–403
Porter, Anna.
Imre Kertész: Writing the Impossible Novel, 360–371
Rabinovitch, Victor. *The North in Canadian Identity*, 16–31
Richler, Noah.
What We Talk about When We Talk about War, 188–207
Schiffman, Richard.
Running Against the Clock (verse), 298–299
Schoemperlen, Diane. *A Body Like a Little Nut*, 404–417
Shorb, Michael. *Facebook Passes Me By* (verse), 296–297
Sileika, Antanas.
Where I'm Coming from, Where I'm Going to, 80–89
Silverman, Robert.
Last Train for Chester (photography), 302–311
Simpson, Jeffrey.
Sweden's Health-Care Revolution, 386–395
Simpson, Jeffrey.
Taxpayers and Public Institutions: Who's the Boss?, 558–569
Smith, J. Mark.
Laboratory of the Air, 546–557
Teleky, Richard. *Introducing Emma Bovary*, 348–359
Unwin, Peter. *The World in the Evening* (fiction), 510–519
Van Loon, Jean.
Chipwagon (verse), 300–301
Ventura, Paolo. *The Automaton of Venice*, 372–385
Wayman, Tom.
No End (verse), 468–469
Young, Patricia. *Sixties Secretaries* (verse), 152–153
Zentner, Alexi.
Touch (fiction), 257–265

Title Index Volume 118

Anonymous, Undated (verse), Mark Abley, 520
The Artist as Scoundrel, Robert Fulford, 486–496
The Automaton of Venice, Paolo Ventura, 372–385
Beneath Cold Seas (photography), Sarika Cullis-Suzuki and David Hall, 528–545
Blind Tongue (verse), Daniel Karasik, 524
A Body Like a Little Nut, Diane Schoemperlen, 404–417
Bonnard Finally Has a Home (painting), Musée Bonnard, 418–429
Bottles (verse), Hamish Guthrie, 292–293
A Brief History of Art Theft, Joshua Knelman, 222–233
Cannibal or The Role of Non-Fiction in Fiction, Wayne Grady, 336–347
Carmina Burana: The Big Mac of Classical Music?, Eric Friesen, 280–289
Chagall and the Russian Avant-Garde (painting), Angela Lampe, 598–609
Childhood (verse), Tim Bowling, 154–155
Chipwagon (verse), Jean Van Loon, 300–301
Coda (verse), Kenna Creer Manos, 156
Emperor Julian and the Gods of Homer, Robert Fulford, 326–335
Facebook Passes Me By (verse), Michael Shorb, 296–297
Fred Herzog: Words and Pictures (photography), Sarah Milroy, 244–256
The Genesis of the Hobbit, David Day, 114–129
H.G. Wells and the Wages of Adultery, Robert Fulford, 166–175
Haiti Child (with his homemade guitar, 2010) (verse), Robert O. Norman, 465
Harvest (fiction), Danny Lalonde, 140–149
Herald Square, Laurie Lewis, 176–187
How It All Comes Out: The Obit Writer Reluctantly Thinks of Death, Robert Fulford, 70–79
"I Sing My Sorrow and I Paint My Joy": Joni Mitchell, Tom Gerry, 208–221
Imre Kertész: Writing the Impossible Novel, Anna Porter, 360–371
In Girona Cathedral (verse), Mark Abley, 522
Introducing Emma Bovary, Richard Teleky, 348–359
Inuit Modern: Sculpture from the Arctic, Gerald McMaster, 6–15
It Rained in Iqaluit, Peter Harrison, 32–43
Ivan Eyre at the McMichael Sculpture Garden, Victoria Dickenson, 430–443
Laboratory of the Air, J. Mark Smith, 546–557
Last Train for Chester (photography), Robert Silverman, 302–311

The Leaf Blower (fiction), Joe Davies, 454–463
My Mother, My Dance, Kaija Pepper, 396–403
Mysterious and Powerful Forces, Thérèse Delpech, 64–69
No End (verse), Tom Wayman, 468–469
The North in Canadian Identity, Victor Rabinovitch, 16–31
On not knowing the grandfather who might've been most like me (verse), Daniel Karasik, 526–527
One Summer Morning (verse), Hamish Guthrie, 294–295
A Pair of Aces, Eric Friesen, 130–139
Picturing Communism: Yousuf Karsh, Canadair, and Cold War Advertising, James Opp, 584–597
Rock from Jordan (verse), Deborah Michaela, 466–467
Running Against the Clock (verse), Richard Schiffman, 298–299
Satisfaction in the Mark (painting), A. J. Diamond, 102–113
Six Canadian Composers You Should Know, Colin Eatock, 266–279
Sixties Secretaries (verse), Patricia Young, 152–153
Slovakian Dreams and the New Europe, Christopher Clausen, 90–101
Sweden's Health-Care Revolution, Jeffrey Simpson, 386–395
Taxpayers and Public Institutions: Who's the Boss?, Jeffrey Simpson, 558–569
Teaching First-Year University (verse), Tim Bowling, 528
3 St Ronan's Drive (verse), Neile Graham, 290–291
A Time, a Place, a Name (verse), Bibhu Padhi, 470–471
Touch (fiction), Alexi Zentner, 257–265
A Treasury of Tom Thomson (painting), Joan Murray, 234–243
Trotsky Explains Lenin to Frida Kahlo (verse), Leonard Neufeldt, 150–151
Universities Today and Tomorrow, Christopher Clausen, 570–583
Vivaldi in Winter, Eric Friesen, 517–527
Wanderer: An Essay on Franz Schubert's Winterreise, Georges Leroux, 498–515
What Are Intellectuals for? A Modest Proposal in Dialogue Form, Mark Kingwell, 44–63
What We Talk about When We Talk about War, Noah Richler, 188–207
Where I'm Coming from, Where I'm Going to, Antanas Sileika, 80–89
The World in the Evening (fiction), Peter Unwin, 510–519
Zen and the Art of Classical Recording, Eric Friesen, 444–453